60-2120 - T[illegible]0

RECORDED
EX-86

Mr. Wendell Berge, Assistant Attorney General August 2, 1945

John Edgar Hoover, Director, Federal Bureau of Investigation

PARAMOUNT PICTURES, INCORPORATED,
et al; ANTITRUST

Our Buffalo Field Division has advised that Mr. Andrew Gibson of Gipson Theaters, Incorporated, Buffalo, New York, has complained that the Bailey Theater which is operated by his company has been discriminated against by the defendants in this case. This discrimination has caused the Bailey Theater to receive pictures 37 days after downtown showings in the City of Buffalo, whereas it formerly received pictures 30 days after the downtown showing. The position formerly held by the Bailey Theater is now held by Shea's Kensington Theater which is operated by Paramount-Loew, Incorporated.

Mr. Gibson stated he had previously executed a witness complaint form for your division, and since you apparently are aware of the nature of the testimony he can give he will not be further interviewed by the Bureau unless you express a desire to the contrary.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

AUG 6 1945

AUG 3 9 24 AM '45

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT NEW YORK, NEW YORK NO FILE NO. 60-68 ep

REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY
NEW ORLEANS, LA.	7/16/45	5/29;6/13-16, 18-21,28/45	EMIL T. CANNON

TITLE	CHARACTER OF CASE
PARAMOUNT PICTURES, INC. ET AL	ANTITRUST

SYNOPSIS OF FACTS:

When GORDON OGDEN opened CHIMES THEATER in 1937 at Baton Rouge, La. PARAMOUNT-RICHARDS opened VARSITY THEATER, one-half block away, and after OGDEN thought he had previously received oral assurance of product from producers, was unable to get better than fourth or fifth run pictures or rejects for the CHIMES THEATER from PARAMOUNT, WARNER BROTHERS, RKO, 20th-CENTURY-FOX, and UNITED ARTISTS. CHIMES THEATER got first run in Baton Rouge during 1937-1938 on COLUMBIA, 1936-37 product but thereafter could get no better than fourth or fifth run. However OGDEN has had first run inBaton Rouge on UNIVERSAL PICTURES since 1940 and MGM since 1942. OGDEN would be willing witness. HARRY W. SUDDATH, operator of the AMUSU THEATER, Natchitoches, La. from 1932 to present, was propositioned in 1936 and 1937 by ARTHUR HIGGINBOTHAM of DIXIE THEATERS and GEORGE BAILLIO of SOUTHERN AMUSEMENT COMPANY to sell out the AMUSU, under threats of building a competing theater in Natchitoches and to deprive SUDDATH of film products to show. SUDDATH refused to sell;SOUTHERN AMUSEMENT COMPANY built a competing theater in Natchitoches, but except for period of about six or eight months of 1937, when HIGGINBOTHAM and BAILLIO attempted to buy out SUDDATH, he has had no trouble in getting any film product he wants for the AMUSU, though the film rentals are thought by him to be too high. SUDDATH will be willing witness but reluctant to be way from his home,at New York City for extended period. Mrs. SUSIE BROWNFIELD, opera or of DE SOTO THEATER, Mansfield, La. 1929-1937 propositioned in 1937 to sell out, by GEORGE BAILLIO and EDWARD MARTIN of SOUTHERN AMUSEMENT COMPANY under threats to build competing theater in Mansfield and deprive her of film product to show. Coincidentally, Mrs. BROWNFIELD experienced difficulty in getting contracts for film from MGM, RKO, UNIVERSAL, COLUMBIA and UNITED ARTISTS while

D AND ARDED:	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES
		60-2120-769

COPIES OF THIS REPORT
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2 - New Orleans

FILE COPY

7—2034

OPTIONAL FORM NO. 10

UNITED STATES GOVERNMENT

Memorandum

Tolson
Belmont
Mohr
Callahan
Conrad
DeLoach
Evans
Malone
Rosen
Sullivan
Tavel
Trotter
Tele. Room
Holmes
Gandy

TO : [redacted]

DATE: October 1, 1962

FROM : W. O. Cregar

SUBJECT: JOSHUA W. TRACHTENBERG
SM - C

Joshua Trachtenberg

On 9/26/62, [redacted] furnished the Liaison Agent a copy of a 4-page letter from Joshua Trachtenberg dated August 11, 1962. [redacted] identified Trachtenberg as residing at [redacted] California. According to [redacted] Trachtenberg frequently writes letters to [redacted] proposing all sorts of "hair-brained schemes." However, in reading this letter, [redacted] felt that the contents of the letter were worthy of bringing it to the attention of the Bureau for the Bureau's information.

Should the Bureau desire to interview Trachtenberg, [redacted] indicated that there would be no objection to such an interview by [redacted].

ACTION:

This memorandum should be directed to the Subversive Control Section for their information.

Enclosure

WOC:nph
(4)

1 - Mr. Bland
1 - Liaison
1 - Mr. Cregar

REC-63

100-138754-1253

10 OCT 8 1962

ENCLOSURE

19

54 OCT 15 1962

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5/22/90 BY [redacted]

TRANSMITTAL SLIP

DATE

TO:

ROOM NO.	BUILDING

REMARKS:

Joshua W. Trachtenberg

[redacted]

b6
b7C

Calif.

No objection to release in full

FROM:

ROOM NO.	BUILDING	EXTENSION

FORM NO. 241
1 FEB 55

REPLACES FORM 36-8
WHICH MAY BE USED.

☆ GPO : 1957—O—439445

(47)

smuggling activities which no Italian government has been able to control. Besides being infested with banditry, Sicily is saddled with the Mafia, with corrupt officials and rich landowners. Both the bandits and the Mafia are available for hire to whoever will pay them their price, to murder, destroy or terrorize. They have been known to have been hired by the Communists on some occasions.

If the Communists could bring sufficient funds into Sicily through a film production center, these funds could be used to buy enough of the Mafia, the bandits and the local officials to set up a real and effective underground government on the island, exercising much more authority than Rome possibly could. With the wild and mountainous interior providing numerous hiding places, with skilled smugglers at hand eager to be hired, Sicily could be made into a perfect depot for the Communist movement in the Mediterranean. Arms, equipment and personnel could be smuggled north into Italy, west into Tunis and Algeria and south into Libya. False documents of every kind could be supplied from the workshops of movie studios.

It might be worse than useless to warn the government in Rome of a possible take over of Sicily by a Communist underground government. The central government has long endeavored to induce industry to move to Sicily and provide employment for the people. Rome doubtless views the building of these new studios with great satisfaction. A warning to the Italians about the possible dangers in this situation would provoke outraged cries of American interference against Italian industry in order to save Hollywood. The government in Rome lacking proof of any actual conspiracy would feel powerless to intercede. In addition, those Italian ministries which deal with motion picture production are completely infiltrated with Communists as is the entire Italian motion picture industry, which ensures that personnel brought down from the mainland to staff the studios will be almost 100% Communist.

In time when enough Communists had been brought to Sicily, an underground Communist militia could be formed who would liquidate the bandits and Mafia giving the underground government its own dependable arm of enforcement free of tribute payments, and complete freedom of action to make Sicily a military fortreee for world Communism.

In view of this possibility that the security of the entire central Mediterranean area may be at stake, a thorough investigation should be made of overseas operations of American based film companies.

Respectfully,

/s/ Joshua Trachtenberg
Joshua Trachtenberg

In Japan, many American financed motion pictures have been produced over the past eight years. Whereas there has been no great growth in the numerical voting strength of the Japanese left wing during that period of time, there has however been a very marked increase in the force and effectiveness of their activities. At the present time, Harold Hecht who is reputed to be a sympathizer of left wing causes, is producing a picture in Japan starring Yul Brynner.

In Argentina, a very large production known as "Taras Bulba," starring Yul Brynner again and Tony Curtis, was completed some time ago. Preparations for this picture had been going on for a considerable time previous to that countries last general election, with personnel, money and equipment being moved in. That last election was notable for the stunningly strong showing made by the Peronists. Adding significance was a recent declaration by the Argentine Communists of their desire to unite with the Peronists in common cause against their government.

The rise in these three countries of Communist and other dissident activity so closely paralleling the activity of American notion picture productions, is an interesting phenomena worth investigation. It can be noted that United Artists, Universal-International and M.C.A. have been conspicuous in the assembling of companies for many of these overseas productions, in the assembling of casts, in financing and in the sale and distribution of the finished articles. The activities of these companies takes on additional interest when we find that in their productions in the United States as well as abroad, there seems to be a close working relationship between them and a distinct group of actors. This group is sizeable, but the most prominent of these actors are Kirk Douglas, Burt Lancaster and Tony Curtis.

These three men particularly have all expressed their preference for making what they consider to be serious pictures of strong social commentary. Krik Douglas has in addition made it his personal mission in life to see to it that screen writer Dalton Trumbo is always employed. He has recently appeared in "Spartacus" and "The Lonely and the Brave," both Written by Trumbo. Curtis was widely applauded for his roles in the "Defiant Ones," and "The Outsider." Lancaster who made a mark in "Elmer Gantry ----- is currently appearing in the "Bird Man of Alcatraz," which was produced by Harold Hecht and distributed --------- United Artists. "West Side Story" is another ---------- United Artists release.

If we examine the subjects of these and many other pictures which these men and organizations have shared in making, we find that what these people might call social commentary, is the very same thing which at one time was known by the left wing in this country as "social significance." These pictures dwell on injustices against minority groups, the difficulties of the individual pitted against an injustice committed by society, the falsity of well known persons or popularly accepted standards, the revolt or struggle of the lowly or humble against the brutalities or abuses of those in authority. Generally, they endeavor to create a climate of protest against existing institutions and conditions, an aim that fits in perfectly with the aims of those who are openly left wing.

We see now a thought provoking line up in which a specific group of companies have become active in certain countries which soon afterward experienced a sharp increase of vigorous leftist activity. We find that the American made pictures of these same companies have aims which coincide strongly with those of the left wing in this country. The question therefore arises as to whether there is a common intention and plan shared by these organizations and iddividuals to work toward common goals. If investigation shows the answer to be yes, then another question arises. Are these groups and individuals working in deliberate collaboration with the world Communist movement?

These questions stand in need of urgent and speedy replies because of a new development. A few days ago, annoncement was made of the building of a movie production center on the island of Sicily, with its first picture to star Burt Lancaster. This project as first appears as most curious and puzzling because there is absolutely no economic or practical sense in building such a center in Sicily. Besides being bandit ridden, Sicily is isolated from the rest of Europe and production facilities that already exist in Italy, France and Spain are more than adequate to meet the picture making demand. But if one considers the use that can be made of movie production as a vehicle for Communist penetration, then this project instantly makes overwhelming sense from the Communist point of view, and has a most ominous appearance from our point of view.

Sicily has for centuries been one of the most poverty stricken areas in Europe. It has long been the scene of intense Communist activity. Located in the very center of the Mediterranean with a large fishing population and a rugged coast line, it has always been a natural center of

August 11, 1962

[redacted] b7E

Washington, D. C.

Sirs:

Following is an examination of the possibility that several American companies engaged in motion picture production, specifically United Artists, Universal-International and M.C.A., may be using their motion picture activities in other countries as a front to feed money, material and leadership into leftist movements in those countries. Consideration will then be given to the possibility that this kind of effort is being made at the present time on the island of Sicily for the purpose of creating an underground Communist government which will convert the island into a base for Communist action in the central Mediterranean.

USA

First it must be shown that a motion picture production company can be an ideal vehicle for disguised penetration by Communists. In a foreign country where the expenditure of funds is subject to unpredictable needs and where a budget of many millions of dollars is available, it would be an easy matter to siphon off substantial sums, labeling them as production expenditures, but acuually feeding them into local political movements. Political and propaganda organizers can be brought in posing as technical experts and assistants to provide strong planning and organizing where it might have previsouly been weak or inept. Electronic equipment could be used to create a radio communications network. The workshops and skills needed for the creation of a motion picture could easily be adapted to the creation of all articles needed by an underground network, including false documents.

If we now examine the record of leftist political activity in Spain, Japan and Argentina, it makes an interesting correlation with the activities of American motion picture companies in those countries. Some six or seven years ago, the picture "Alexander the Great," financed and distributed by United Artists was produced in Spain by Robert Rosson. Rosson had previously long been known as a sympathizer ----- left wing causes. Since that time, there have been -------- more pictures made in Spain, and coinciding with ---------- been a marked rise in the strength and effectiveness ------- the leftist opposition in Spain, where beforehand it had been completely quiscent.

ALL FBI INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5/28/93 BY

b6
b7C

ENCLOSURE 100-138154-1253

WASH FROM NEW YORK 34 29 9-09 P

DIRECTOR ROUTINE

LEAN. RE PARAMOUNT PICTURES, INC. ET AL., ANTI TRUST. REURTEL TODAY. NO REQUEST HAS BEEN RECEIVED IN NY FIELD OFFICE FOR EXAMINATION OF CONTRACTS AT COLUMBIA PICTURES, CORP. REQUESTS HAVE BEEN RECEIVED FOR EXAMINATION OF CONTRACTS AT WARNER BROTHERS PICTURE, INC., RADIO KEITH ORPHEUM, CORP., UNITED ARTISTS, CORPORATION, AND TWENTIETH CENTURY FOX FILM CORP. THESE CONTRACTS HAVE BEEN OBTAINED AND PHOTOSTATED FOR TRANSMISSION TO THE DEPARTMENT, THE PHOTOSTATS BEING MORE COMPLETE IN DETAIL THAN THE DEPARTMENT REQUESTED IN ITS MEMORANDA. A REPORT HAS BEEN DICTATED TODAY AND IT WILL ENCLOSE THESE PHOTOSTATS. WORK AT THE NY FIELD OFFICE RE THEATER CHARTS COMPLETED AND REPORTED. WORK AT SECURITIES AND EXCHANGE COMMISSION COMPLETED, AND A REPORT ON EACH COMPANY REGISTERED WITH THE S.E.C. IS PRESENTLY BEING TYPED. THERE IS A SMALL AMOUNT OF WORK TO BE DONE ON A FEW S.E.C. RECORDS WHICH ARE BEING SHIPPED TO NYC FROM PHILADELPHIA TODAY. THESE LATTER RECORDS PERTAINING TO COLUMBIA PICTURES CORP., UNIVERSAL PICTURES COMPANY, INC., RADIO KEITH ORPHEUM, CORP., AND MONOGRAM PICTURES, CORP., ARE NOT EXPECTED TO REVEAL ANY INFO OR EVIDENCE THAT THE ANTI TRUST DIVISION WILL NOT HAVE ON RECEIPT OF THE S.E.C. REPORTS MENTIONED ABOVE AS ALREADY DICTATED. ALL DICTATION HAS BEEN EXPEDITED.

CONROY

END

NY R 34 WA

RECORDED & INDEXED

52-34892

RECORDED

SAC, Los Angeles

November 26, 1945

John Edgar Hoover, Director, Federal Bureau of Investigation

EX-47

UNKNOWN SUBJECTS
MISAPPROPRIATION OF OFFICE OF WAR INFORMATION FILM
THEFT OF GOVERNMENT PROPERTY
COPYRIGHT MATTERS
Your file 52-2704

Reference is made to Bureau letter dated November 14, 1945, with which you were furnished photostatic copies of a letter dated October 30, 1945, and its enclosures which were received by the Bureau from Mr. Joseph L. Stein of the Copyright Protection Bureau, 570 Seventh Avenue, New York 18, New York.

There are transmitted herewith two photostatic copies of a letter dated November 15, 1945, also received from Mr. Stein as well as photostatic copies of the enclosures to Mr. Stein's more recent letter. No copies of the enclosure mentioned in the postscript to Mr. Stein's letter are being furnished inasmuch as the information contained therein does not pertain to instant investigation.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Enclosure

CFB:TLB

36

RECORDED 62-31772-7

EX-47

November 26, 1945

Mr. Joseph L. Stein
570 Seventh Avenue
New York 18, New York

Dear Mr. Stein:

I appreciate the courtesy and interest which prompted you to make available to me the information contained in your letter dated November 15, 1945, and its enclosures.

In view of the possible value of this information to the Los Angeles Division of this Bureau, I have today forwarded photostatic copies of your letter and its enclosures to the Special Agent in Charge at Los Angeles, California.

It was interesting to me to learn of the scope of the contribution of the motion picture industry to the morale of the armed services as described in the article from the Motion Picture Daily of September 12, 1945.

Sincerely yours,

John Edgar Hoover
Director

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

CFB:TBB

LAW OFFICES
EDWARD A. SARGOY
JOSEPH L. STEIN
H. H. FRANK

570 Seventh Avenue
New York 18, N. Y.

November 15, 1945

Re Copyright Protection Bureau Investigation:
16mm prints Cub Theatre, Big Bear, Calif.

Mr. John Edgar Hoover
Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

Dear Mr. Hoover:

Supplementing my letter of October 30 addressed to Mr. G. C. Callan concerning the above subject, I am enclosing photostatic copies of a memorandum from RKO Radio Pictures, Inc., as well as three additional handbills of the Cub Theatre.

RKO Radio Pictures, Inc. is the copyright owner of "None but the Lonely Heart", Columbia Pictures Corp. of California, Ltd. is the copyright owner of "The Awful Truth", Universal Pictures Co., Inc. is the copyright owner of "Crazy House" and "Frankenstein Meets the Wolf Man", and Hal Roach Studios, Inc. (distributed by United Artists Corporation) is the copyright owner of "Taxi, Mister".

May I take this opportunity of expressing the appreciation of Mr. Sargoy and myself for the consideration and interest you have shown.

Sincerely yours,

JOSEPH L. STEIN

4:109
enclos.

P.S. - To give you an idea of the scope of the problem, I am enclosing a copy of an article from the Motion Picture Daily of September 12, 1945, which will be of interest.

RECORDED 157-34893-7
INDEXED
EX-47 125
28 NOV 28 1945

Mr. Tolson
Mr. E. A. T
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nich
Mr. Ro
Mr.
Mr.
Mr. Egan
Mr. Garnes
Mr. Hendon
Mr. Pennington
Mr. Quinn Tam
Mr. Nease
Miss Gan

MOTION PICTURE DAILY
Wednesday, September 12, 1945

$38,500,000 Film Gift to Armed Forces

Stimson and Gen. Byron Commend the Industry

Monetary value of the 16mm gift films turned over by the motion picture industry to the Armed Forces for showings abroad during the war was placed yesterday at $38,500,000, by the War Activities Committee.

Some 43,306 features and 33,236 short subjects, requiring approximately 150,000,000 feet of raw stock, were made available by the industry. "These entertainment pictures have constituted one of the outstandjng contributions to the maintenance of the morale of our fighting forces," Secretary of War Henry L. Stimson has declared.

Deliveries of the gift films will be completed on Oct. 31, Francis S. Harmon, WAC chairman, declared yesterday, verifying the deadline date published in MOTION PICTURE DAILY on Monday. Harmon stated that the films now in Overseas Motion Picture Service exchanges will play out, a process which may require four to six months after new deliveries cease.

One-third of 150,000,000 feet of raw stock used was donated by Eastman Kodak and the Photo Products Division of E. I. du Pont de Nemours Co.; the balance was purchased by the donor companies. Laboratories processing the film waived all profits.

The monetary value of $38,500,000 was only as of Sept. 1 and included cash spent for raw stock, raw stock contributions, laboratory profits, Technicolor's contribution and the estimated copyright value of five cents per man for an attendance exceeding 700,000,000.

Stimson Order

Secretary of War Stimson had advised the WAC that he was instructing Army officers to proceed with the changeover from gift films to regular Army rental payments.

The original gift of 80 16mm prints was made in a ceremony at WAC headquarters a few weeks after Pearl Harbor when Gen. Frederick H. Osborn, who, later, returning from an overseas inspection, declared that films represent 80 per cent of the overseas recreation program, and called films "the number one morale factor in the service."

The whole matter of print deliveries was handled by a WAC subcommittee, headed by William D. Kelly of Loew's, as chairman, with members including: W. Brennan, G. Roberts, S. Kramer, R. Hilton, M. Stolzer, C. J. (Pat) Scollard, P. Abrahams, E. Seifert, Mrs. N. Witting and Miss J. Rosenthal. Laboratory representatives were: A. Freedman, R. Altschuler, F. LaGrande, J. Spray, N. Tronolone, S. Solow, S. Tulpan, J. Goetz and J. E. Tucker. Eastman Kodak was represented by W. J. German and E. I. du Pont by N. F. Oakley.

Last Prints Ordered

This week the last order of 1,000 prints of new pictures was sent to laboratories by the WAC, for Navy use on small craft. The Navy, throughout the war, has relied on 35mm films as its primary source of entertainment, and the removal of blackout restrictions at sea enables the Navy now to resume deck showings with standard equipment.

Similarly, the Army Motion Picture Service during the war operated nearly 1,200 35mm theatres in Army camps in the U. S., Alaska, Hawaii, and the Canal Zone for admission showings of rented films. While the number has decreased in the last few months, more than 1,000 Army theatres still give daily exhibitions to returnees and domestic installations.

Recently, the Army Motion Picture Service took over responsibility also for a 35mm circuit in Europe, which now has more than 150 requisitioned theatres in operation.

The industry's joint committee in charge of the changeover from gift films to 16mm and 35mm rented product consists of Ben Kalmenson, Abe Montague, Charles M. Reagan and William F. Rodgers, for the distributors, and Arthur M. Loew, Philip Reisman, Joseph A. Seidelman and Murray Silverstone for the foreign managers' division.

The morale value attached to the 16mm gift to the Armed Forces has also been voiced by Gen. Joseph W. Byron, director of the Army's Special Services Division, who declares: "I can personally testify that the soldiers have the highest regard for this entertainment. . . . It is a pleasure to report this . . . and to thank the industry, through your War Activities Committee, for . . . great cooperation and generosity."

THE PLACE TO GO — YOUR FAMILY THEATRE

CUB THEATRE

The Little Theatre of Big Hits

EQUIPPED WITH HEAT

Located in the Masonic Temple

BIG BEAR LAKE

NOW SHOWING

Thurs., Fri., Sat. Sept. 27, 28, 29

THE AWFUL TRUTH

Cary Grant, Irene Dunne

Sunday, Monday September 30, Oct. 1

DOUBLE BILL

TAXI, MR.

William Bendix, Grace Bradley

FRANKENSTEIN MEETS THE WOLF WOMAN

Ilona Massey—Patric Knowles—Lon Chaney

-:- Special Notice -:-

This Theatre will be closed from

OCTOBER 2 TO OCTOBER 17, INCL.

For the Entertainment of the Valley People We

Will Reopen Thur. Oct. 18

Policy for all through the winter will be—Open Thursday, Friday, Saturday, Sunday of each week—with two complete changes of program—Thursday and Saturday—Also two complete shows, 6:45, 8:45.

WATCH THE GRIZZLY FOR OUR PROGRAMS

THE PLACE TO GO YOUR FAMILY THEATRE

CUB THEATRE

The Little Theatre of Big Hits

EQUIPPED WITH HEAT

Located in the Masonic Temple

BIG BEAR LAKE

NOW SHOWING

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Policy for all through the winter will be—Open Thursday, Friday, Saturday, Sunday of each week—with two complete changes of program—Thursday and Saturday—Also two complete shows, 6:45, 8:45.

WATCH THE GRIZZLY FOR OUR PROGRAMS

A Hearty Welcome to our Distinguished Visitors to the Valley—Members of the Goodwill Tour from SAN BERNARDINO CHAMBER OF COMMERCE.

THE PLACE TO GO ○ YOUR FAMILY THEATRE

CUB THEATRE

The Little Theatre of Big Hits

EQUIPPED WITH HEAT

Located in the Masonic Temple

BIG BEAR LAKE

NOW PLAYING

Thursday, Friday, October 18, 19

NONE BUT THE LONELY HEART

With Cary Grant, Ethel Barrymore, Jane Wyatt

Barry Fitzgerald

Saturday and Sunday October 20, 21

OLSON & JOHNSON IN

CRAZY HOUSE

With Martha Driscoll, Patric Knowles

Also 5 Namo Bands and 10 Guest Stars

— Selected Short Subjects —

WATCH THE GRIZZLY FOR OUR PROGRAMS

FORM 5023A—4-43-1044
PRINTED IN U. S. A.

FOR INTER-OFFICE CORRESPONDENCE

RKO RADIO PICTURES, INC.

To Mr. E. J. McGuire Home Office

From Mr. Harry C. Cohen Los Angeles November 8, 1945

Subject Cub Theatre, Big Bear, California

C O P Y

Dear Ed:

In reply to your letter of November 2 relative to the Cub Theatre, Big Bear, we are attaching additional handbills, and you will note that they played NONE BUT THE LONELY HEART on October 18 and 19. We now understand that this theatre closed October 28, and believe that the person that was operating it is now working at some motion picture studio.

Very truly yours,

Harry Cohen (sgd.)
BRANCH MANAGER

HL
ehk